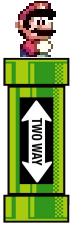
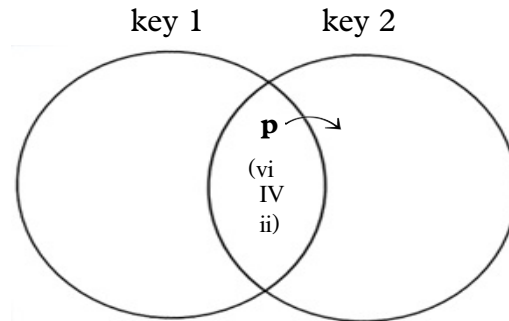


# Modulation in minor, to the other closely related keys (and back home again)



Again, in minor, you can always use the pivot chord technique to modulate away and then later come home.



however...

## modulating to iv and back

What are the pivot chords to modulate to iv?

There aren't any!

Make note on your modulation roadmap.

You'll learn how to get there when you learn other modulation techniques in the next lesson (direct modulation, modulation by sequence).

## modulating to v and back

Remember, closely related keys have key signatures that differ by one accidental or less.

In minor, you can also just reference the major and minor triads of the **natural minor scale** - those are the closely related keys.

So, Major V is not closely related in minor. However, minor v is.

Before you turn the page, what are the pivot chords to modulate to v? Add them to your modulation roadmap.

Going back to 'a minor' would be up a fourth.

We just figured out there are no pivots going from any minor key to its iv.

For now, we'll just leave it. You'll learn how to get home when you learn other techniques.

a: i v<sup>6</sup> iv<sup>6</sup> V<sup>7</sup> i

e: iv V<sup>6</sup><sub>4</sub><sup>5</sup> i V<sup>4</sup><sub>3</sub> i

a: i V<sup>6</sup><sub>5</sub> i

VII<sup>7</sup> III<sup>6</sup>

e: VI<sup>6</sup> iv<sup>6</sup> V<sup>6</sup><sub>4</sub><sup>5</sup> i<sup>6</sup> V<sup>4</sup><sub>3</sub> i

### modulating to VI and back

Before you turn the page, what are the pivot chords to modulate to VI? Add them to your modulation roadmap.

This one works in reverse as predominant in both keys.

You know how to go from any major key to its vi, so pick your favorite pivot chord to get home.

a: i V<sub>5</sub><sup>6</sup> i iv

F: vi ii<sup>6</sup><sub>5</sub> V<sub>4</sub><sup>6</sup>  $\frac{5}{3}$  I<sup>6</sup> V<sub>5</sub><sup>6</sup> I

a: iv<sup>6</sup> V i V<sup>7</sup> i

F: vi<sup>6</sup>

**modulating to VII and back**

Before you turn the page, what are the pivot chords to modulate to VII? Add them to your modulation roadmap.

You know how to go from any major key to its ii, so use that pivot chord to get home.

a: i v<sup>6</sup> iv<sup>6</sup> V<sup>7</sup> i  
 G: ii V<sub>4</sub><sup>6</sup> =<sub>3</sub><sup>7</sup> I<sup>6</sup> V<sub>2</sub><sup>4</sup> I<sup>6</sup> <sub>3</sub><sup>5</sup> V<sup>6</sup> a: IV<sup>6</sup> V<sub>5</sub><sup>6</sup> i V<sup>7</sup> i

a: i V<sub>5</sub><sup>6</sup> i VII<sup>7</sup> III<sub>3</sub><sup>6</sup> a: IV<sup>6</sup> V<sub>5</sub><sup>6</sup> i V<sup>7</sup> i  
 G: IV<sub>3</sub><sup>5</sup> V<sub>4</sub><sup>6</sup> =<sub>3</sub><sup>5</sup> I V<sub>5</sub><sup>6</sup> I V<sup>6</sup>

a: i V<sub>5</sub><sup>6</sup> i v a: IV<sup>6</sup> V<sub>5</sub><sup>6</sup> i V<sup>7</sup> i  
 G: vi IV<sup>6</sup> V<sub>4</sub><sup>6</sup> =<sub>3</sub><sup>5</sup> I<sup>6</sup> V<sub>5</sub><sup>6</sup> I V<sup>6</sup>

## Review of what accidentals you can expect when you modulate

### Major: to V

$\uparrow \hat{4}$ , the new LT

### Major: to the other closely related keys

one of the accidentals is the new LT, except when modulation to IV

### minor: to the relative Major (III)

the disappearance of the raised LT of the home key/no accidentals anymore

### minor: to the other closely related keys

there isn't as consistent pattern. However, when mod. to v, one of the new accidentals is the new LT,  $\uparrow \hat{4}$ .

When mod. to iv and VI, you get  $\downarrow \hat{2}$ .

When mod. to VII, the new LT is  $\uparrow \hat{6}$ .

These can be helpful, but the most important thing is to be able to scan the bassline and look for lines that indicate cadential moments in other keys (e.g.  $\hat{5} - \hat{1}$ ). Then confirm your suspicions with the accidentals going on above in the other voices.